

SALE NUMBER 2090
PUBLIC EXHIBITION FROM SUNDAY, OCTOBER SEVENTEENTH

OLD
ENGLISH & FRENCH
CLOCKS

FROM THE COLLECTIONS OF
MR. F. H. GREEN

9 ROYAL EXCHANGE, CORNHILL
LONDON, ENGLAND

&

COUNT MAURICE DE CRISSEY

PARIS, FRANCE

INCLUDING IMPORTANT EXAMPLES BY
THE MASTER HOROLOGISTS OF THE
XVIITH & XVIIITH CENTURIES

TO BE SOLD BY ORDER OF
THE ABOVE OWNERS

TO BE SOLD BY AUCTION
SATURDAY AFTERNOON
OCTOBER TWENTY-THIRD
AT TWO-THIRTY

THE ANDERSON GALLERIES

[MITCHELL KENNERLEY, PRESIDENT]

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

1926



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THE ANDERSON GALLERIES, INC.

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

TELEPHONE REGENT 0250

CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON

FOREWORD

THOSE who attended the sale last season of the Garrett Collection of old English clocks so admirably catalogued and described by Mr. Herbert Cescinsky, will remember the keen competition which arose between buyers eager to possess a fine early clock of indubitable genuineness and rare quality. A discriminating public was quick to appreciate the opportunity which presented itself, and the resultant bids spoke for themselves. The dispersal of the present group of old English and French clocks comes therefore as a timely sequel and offers to buyers a further opportunity to acquire a fine old clock which, besides its charm and rarity, is an object of utility as well as of decoration.

The English clocks owned by Mr. F. H. Green, experienced collector and connoisseur, include examples by such renowned London clockmakers as Thomas Tompion, called "The Father of English Clockmaking"; and George Graham—"Honest George Graham"—nephew-in-law and favorite apprentice of Tompion, who is buried with his master in Westminster Abbey, and who made but few timepieces, as he was engaged chiefly in astronomical work. The example by him included in this catalogue, a bracket clock in tortoise shell case, is perhaps the most beautiful in the collection, and the fact that the movement has the dead-beat escapement and half-second pendulum (the only example of his that has been traced where it was used in a bracket clock) makes this exceedingly rare if not unique. George Graham is renowned for having revolutionized time-keeping when he invented this particular feature of the clock movement. The longcase clock by Daniel Quare is a worthy example by this celebrated maker, who invented the repeating watch and, a Quaker during his lifetime, lies buried in the Friends' cemetery at Bunhill Field, Finsbury, London. Another important maker, Daniel Delander, is represented by an eight-day striking clock which has the exceedingly rare duplex escapement; the seconds circle is numbered in sixes, instead of the usual fives, the pointer

stopping at every other second. Delander was in the employ of Tompion and the most prized of his clocks are those that have the duplex escapement.

Count Maurice de Crissey's French clocks are representative of the whole period from Louis XIII to the end of the Empire, and portray the distinct changes of styles which evolved from the baroque to the rococo and on to the severe classic of the end of the eighteenth century. The longcase clock by Philippe Galiay, Paris, said to have once stood in the apartments of Louis XV, is truly a royal timepiece with its fine mounts of chiselled gilt bronze attributed to Caffieri. The movement gives the equation of time shown on the revolving outer disk of the dial. The beautiful Régence style bracket clock with movement signed "Pierre le Doux", with its flower-painted "Martin" decoration, and the other of the same period with movement signed "Monginot", with its fine green horn case and chiselled mounts representing a boar hunt, portray the greatest period of French decorative art. The group of Boule clocks with their rich cases of mottled red tortoise shell and brass inlay will make a special appeal to admirers of the period of the "Grand Monarque" and were made after the originals which graced the apartments of the palace of Versailles. While some of these have modern movements, others are signed by early makers such as Baltazar Martinot, a member of the famous family of early French horologists founded by Gilbert Martinot during the reign of Henri III. Every clock is in running order.

CHARLES PACKER

SALE SATURDAY AFTERNOON, OCTOBER 23RD, AT 2:30

NUMBERS I-XXVII

C.C.=Clockmakers' Company.
M.C.C.=Master, Clockmakers' Company.

THE GREEN COLLECTION
OF ENGLISH CLOCKS

NUMBERS I-VI

NUMBER I

ROBERT CROSBY

LONDON, C. 1660-1690

Eight-day Striking Clock, One Hand

Square dial with silvered hour ring and fine chased gilt metal corner mounts. Pierced single hand. In oak case with fret carved hood. *(Green)*

Height, 7 feet 5½ inches; dial, 10 inches square

An early and fine example before the seconds pendulum was in use. Illustrating a phase of the transition from the lantern clock to the longcase or grandfather clock. Short pendulum beating 70 to the minute.



SEPARATE VIEW OF DIAL



{ NUMBER I }

NUMBER II

DANIEL QUARE

LONDON, 1648-1724

(C.C. 1671; M.C.C. 1708)

Eight-day Striking Clock

Small square dial with silvered hour ring, fine chased gilt mounts at the corners, engraving between. Showing days of the month; engraved below with maker's name, "Daniel Quare, London". In oyster walnut case with fine marquetry inlay and spiral pilasters to the hood. (*Green*)

Height, 6 feet 5 inches; dial, 10 inches square

Daniel Quare was a celebrated maker and a member of the Society of Friends. He invented the repeating watch and executed the very finest work. He was buried in the Friends' cemetery at Bunhill Fields, Finsbury, London.

The small size dial, 10 inches square, of this clock makes it a RARE and desirable specimen.



SEPARATE VIEW OF DIAL



NUMBER III

THOMAS TOMPION

LONDON, 1638-1713

Eight-day Striking Clock

Square gilt metal dial with silvered hour and seconds rings; fine chased amorini heads in spandrels, engraved border. Showing days of the month. Inscribed below, "Tho. Tompion, Londini fecit". Movement numbered "134" on back-plate. In panelled pearwood case with domed hood. (*Green*)

Height, 7 feet 2 inches; dial, 10 inches square

Thomas Tompion is called the "Father of English Clockmaking", and is the most renowned of makers. The movement of this clock is pure and is interesting as having the bolt and shutter maintaining part, just as Tompion made it. This is so often removed. VERY RARE.



SEPARATE VIEW OF DIAL



NUMBER IV

GEORGE GRAHAM

LONDON, 1695-1751

Eight-day Striking and Repeating Clock

Silvered dial with two subsidiary dials below, strike-silent, and pendulum regulator; below, a painted representation of Father Time and Three Ages of Man, with maker's name above, "Geo. Graham, London". In beautiful case veneered with tortoise shell; the feet, chased ornament and pineapple finial are of water gilt. By pulling a cord under the clock the hours are repeated. Finely engraved back-plate. (*Green*)

Height, 21 $\frac{3}{4}$ inches; width, 11 inches

George Graham, "Honest George Graham", successor and nephew-in-law to Thomas Tompion, was Tompion's favorite apprentice, and with his master was buried in Westminster Abbey. He occupied most of his time in astronomical work and made very few clocks; these are much prized. George Graham revolutionized time-keeping when he invented the dead-beat escapement. This is the only example of his that has been traced where it was used in a bracket clock. The movement is planted high enough to allow of a half-second pendulum, 9.76 inches, which contributes to its greater accuracy. Highest quality and almost UNIQUE.



[NUMBER IV]

NUMBER V

DANIEL DELANDER

LONDON (C.C. 1669)

Eight-day Striking Clock

Silvered hour and second ring; fine chased arabesque mounts in spandrils, shaped top with engraved decoration centred by silvered boss inscribed "Dan. Delander, London No. 18". Showing days of the month. Bolt and shutter maintaining power operated by depressing lever on right side of dial. In handsome burl walnut case with inlay and shaped hood. (*Green*)

Height, 6 feet 11 inches; dial, 14 $\frac{1}{4}$ x 12 inches

This is an exceedingly RARE movement having the duplex escapement, the second escape wheel being outside the back-plate. The seconds ring is numbered in sixes instead of the usual fives and the pointer stops at every other second, the impulse being from one side as in a chronometer. The pendulum has degree nut under the bob for close regulation.

Delander was in Thomas Tompion's employ and there are strong indications of Tompion's work in this clock. He was a maker of very fine clocks and apparently of only a few. His duplex escapement clocks are much prized. Two watches by him are in the Pierpont Morgan Collection.

Illustrated in MacQuoid, "Dictionary of English Furniture", Vol. II, page 111.



SEPARATE VIEW OF DIAL



NUMBER VI

ROBERT ANDDERTON

(Considered a misspelling for Anderson)

LONDON, c. 1720

Six-months Clock

Square dial with silvered hour ring and fine chased and gilt ornaments at the corners. Showing days of the month and with maker's name, "Robert Andderton, London". In burl walnut case with marquetry inlay and green glass bull's-eye in the pendulum door. (*Green*)

Height, 7 feet 3 inches; dial, 12½ inches square

Robert Anderson was apprenticed to Thomas Tompion in 1691. The above name on the dial is considered to be the careless work of the engraver, and should have been "Anderson".



SEPARATE VIEW OF DIAL



THE COUNT DE CRISSEY COLLECTION
OF FRENCH CLOCKS

NUMBERS VII-XXVII

NUMBER VII

ROYAL CLOCK

REGENCE PERIOD, C. 1720

Fifteen-day, Striking Hours and Half Hours

Silvered circular dial with outer revolving disk giving equation of time; inscribed "Philippe Galiay à Paris". In handsome bombé-shaped case veneered in mahogany and with chased gilt bronze mounts attributed to Philippe Caffieri. (*De Crissey*)

Height, 7 feet; dial, 12½ inches diameter

This magnificent clock once belonged to one of the royal residences of Louis XV. The mounts are of exceptionally high quality and represent the fleur-de-lis in a conventional form
RARE.



[[NUMBER VII]]

NUMBER VIII
NORMANDY CLOCK

PERIOD OF LOUIS XVI

Eight-day, Striking Hours and Half Hours

In oak case with panelled body, the hood finely carved with leafage, flowers and grapes, also festoons of drapery. Enamelled circular dial with pierced brass hands. (*De Crissey*)

Height, 8 feet 9 inches; dial, 11 inches diameter

A charming clock of St. Nicholas d'Aliermont, in old Normandy. The slender proportions and fine carving typical of the finest of French provincial woodcraft. The large size of the dial with its distinct hour indications allows one to read the time from any part of a room. Later on the dials became so small and complicated that it was necessary to approach very closely to see the time.



{ NUMBER VIII }

NUMBER IX

“MARTIN” BRACKET CLOCK

REGENCE STYLE

Fifteen-day, Striking Hours and Half Hours

Movement signed “Pierre Le Doux à Paris”. Enamelled dial with distinct hour indications and fine pierced brass hands. In exceptionally beautiful case painted with sprigs of flowers and “Le Corbeau et le Renard” from La Fontaine’s Fables on a ground of “Martin” red, and fine pierced and chased ormolu mounts of foliage scrolls. With bracket. Movement signed on the back-plate. (*De Crissey*)

Height, 29½ inches; dial, 8½ inches diameter

The decoration in “Martin” varnish was invented by Robert Martin (1706-1765), who sought to reproduce the ancient Chinese lacquer. This brought to the author the title “Varnisher to the King” in 1733.

NUMBER X

BRACKET CLOCK

REGENCE STYLE

Fifteen-day, Striking Hours and Half Hours

Movement signed “Monginot, Paris, No. 421”. In beautifully shaped case veneered with green horn and with mounts of ormolu representing huntsman, hounds and wild animals. On bracket similarly decorated. (*De Crissey*)

Height, 41 inches; dial, 11½ inches diameter

Monginot was expert clockmaker to the Court of Versailles, circa 1680. This type of clock was popular about 1720.



[NUMBERS IX & X]

NUMBER XI
CHAMBER CLOCK

PERIOD OF LOUIS XIII

Six-day, Striking Hours and Half Hours

Lantern type. Circular gilt dial with handsome pierced crest, the centre chased with medallion of Louis XIII, military trophies and crown; hour marks in blue and white enamel. On modern forged metal bracket pierced to allow the weights to suspend below. (*De Crissey*)

Height, 13 inches; dial, 8½ inches diameter

A RARE early example of so-called lantern clock.

NUMBER XII
BOULE BRACKET CLOCK

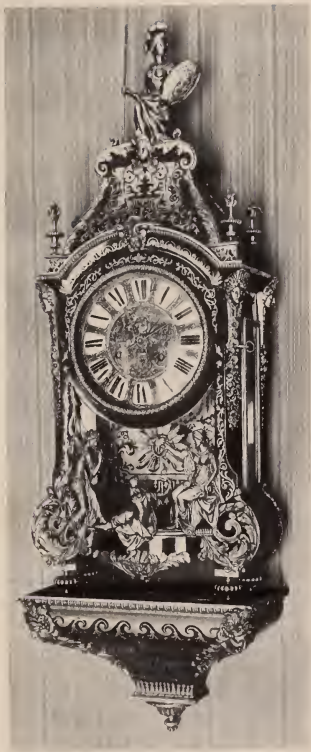
STYLE OF LOUIS XIV

Fifteen-day, Striking Hours and Half Hours

Movement signed "Baltazar Martinot à Paris". Magnificent case of tortoise shell and brass inlay with chiselled gilt bronze mounts representing "Les Trois Parques", Clotho who presides at the birth of Man, holding the quenouille, Lachesis winding and Atropos cutting the thread of Life. Surmounted by a figure of Minerva. Signed on the back-plate. With bracket. (*De Crissey*)

Height, 40 inches; dial, 9½ inches diameter

Baltazar Martinot, horologer to Louis XIII and a member of the famous family of clockmakers founded by Gilbert Martinot, 1572. A boule-work clock by this maker is in the Jones Collection, South Kensington Museum, London.



[NUMBERS XI & XII]



NUMBER XIII

PYRAMID CLOCK

PERIOD OF LOUIS XVI

Fifteen-day, Striking Hours and Half Hours

Movement signed "Bisson à Paris". The drum-shaped dial suspended between two beautiful pyramids of white marble and gilt bronze, ornamented with ball and chains depending from lion-masks. The plinth with military trophies; a standing figure of Minerva surmounts the clock. Dial shows days of the month; Medusa-head pendulum. (*De Crissey*)

Height, 19½ inches; width, 14 inches

A RARE timepiece of extreme grace and freshness, expressing the revival of the classic cult during the later years of the 18th century.

NUMBER XIV
BOULE BRACKET CLOCK

STYLE OF LOUIS XIV
Eight-day, with Chimes

Of similar design to Number XII and with melodious repeating cathedral chime. (*De Crissey*)

Height, 40 inches; dial, 9½ inches diameter



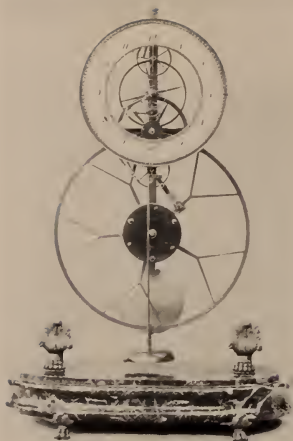
〔 NUMBER XV 〕

NUMBER XV
WALL CLOCK

PERIOD OF LOUIS XIII
Twenty-four-hour

Cartouche shape, with fine hand-hammered work in silvered metal of flowers and scrolls, a laureated male bust above the dial; the dial proper has fine pierced hands before which the pendulum oscillates. Modern movement. (*De Crissey*)

Height, 20 inches; width, 15½ inches



[[NUMBER XVI]]

NUMBER XVI

“SQUELETTE” CLOCK

DIRECTOIRE PERIOD

Thirty-day, Striking Hours and Half Hours

With movement of extreme delicacy and exact adjustment which operates in full view behind the glass front. The position of the movement “Echappenant à Chevilles” is as fine as in a small watch. On base of mottled green marble with gilt bronze feet. (*De Crissey*)

Height, 19½ inches; width, 13 inches

A RARE and delightful example of the finest French clockmaking of the late 18th century.



[[NUMBER XVII]]

NUMBER XVII
SMALL "SQUELETTE" CLOCK

MIDDLE OF 19TH CENTURY

With delicate engraved decoration and extremely fine movement. Mounted on oval wood base and covered by glass globe. (*De Crissey*)

Height, 7 inches

Similar in design to the fine 18th century timepieces of this type, and has a fine silvery sounding hidden alarm. Should appeal to a lover of exact mechanical science.



NUMBER XVIII
BOULE CLOCK

STYLE OF LOUIS XV

Fifteen-day, Striking Hours and Half Hours

After the fine original which stood in the apartments of the Marquise de Montespan. In handsome case of tortoise shell with brass inlay and with beautiful gilt bronze mounts representing "Les Amours au Flambeau". With bracket, also finely decorated in boule work. (*De Crissey*)

Height, 31½ inches; dial, 9 inches diameter



NUMBER XIX
BOULE WALL CLOCK

STYLE OF LOUIS XIV

Eight-day, Chiming Clock

After the original called "Les Chambellans", which hung in the apartment of the Chambellans in the Palace of Versailles. In rich case of tortoise shell inlaid with brass and with very fine chiselled gilt bronze mounts representing "La Renommée de Louis XIV". Beautiful cathedral chimes. (*De Crissey*)

Height, 53 inches; dial, 8¾ inches diameter

NUMBER XX

GILT BRONZ CLOCK

DIRECTOIRE PERIOD

Fifteen-day, Striking Hours and Half Hours

Movement signed "Le Roy à Paris". Representing "La Peinture". Very fine quality of gilding and sculptured figures. (*De Crissey*)

Height, 15½ inches; width, 11 inches

NUMBER XXI

BOULE CLOCK

STYLE OF LOUIS XV

Fifteen-day, Striking Hours and Half Hours

Similar to Number XVIII, but without the bracket. (*De Crissey*)

Height, 31½ inches; dial, 9½ inches diameter

NUMBER XXII

GILT BRONZE CLOCK

DIRECTOIRE PERIOD

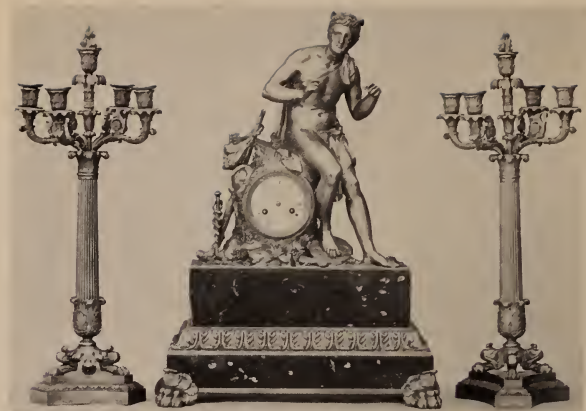
Fifteen-day, Striking Hours and Half Hours

Representing "Psyche et l'Amour". Chiselled bronze work of fine quality. (*De Crissey*)

Height, 17½ inches; width, 12½ inches



[NUMBERS XI & XXII]



[NUMBER XXIII]

NUMBER XXIII

GILT BRONZE CLOCK

PERIOD OF THE FIRST EMPIRE

Fifteen-day, Striking Hours and Half Hours

Formed as figure of Mercury seated on a tree stump, which contains the clock dial. On heavy oblong plinth of rouge marble with fine chiselled gilt bronze acanthus-leaf border and lion-paw feet. Pair of four-light candelabra *en suite*, with reeded columns, foliated branches and triangular bases. (*De Crissey*) (3)

Height, 25½ inches



〔 NUMBER XXIV 〕

NUMBER XXIV
GILT BRONZE CLOCK

END OF FIRST EMPIRE

Fifteen-day, Striking Hours and Half Hours

Representing "La Pensée et l'Amour"; on a banderole is inscribed "De Près, de Loin". Drum-shaped dial with standing female figure on one side, trophies on the other. With oblong base showing figures of Psyche et l'Amour. Fine sculpture work and gilding. (*De Crissey*)

Height, 21 inches; width, 15 inches

NUMBER XXV

MAHOGANY CLOCK

PERIOD OF THE FIRST CONSULATE

Fifteen-day, Striking Hours and Half Hours

Movement by Perret Gentit. Rectangular case of mahogany in the Egyptian style, with chiselled gilt bronze mounts of sphinxes and other contemporary motifs. The enamelled dial delicately painted with flowers. A charming timepiece. (*De Crissey*)

Height, 14½ inches; width, 9 inches

NUMBER XXVI

SMALL BRONZE CLOCK

PERIOD OF THE FIRST EMPIRE

Fifteen-day, Striking Hours and Half Hours

In arched bronze case with chiselled gilt mounts and silvered dial. (*De Crissey*)

Height, 12½ inches; width, 7 inches



[NUMBERS XXV & XXVI]



[[NUMBER XXVII]]

NUMBER XXVII
THERMOMETER AND BAROMETER

EARLY 19TH CENTURY

Dial inscribed "Rochette Jeune Quai de l'Horloge au Griffon".
In mahogany case. (*De Crissey*)

Height, 39 inches

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In mahoga. v. s.

176.